

# CLEVELAND ART



## IN THIS ISSUE

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Tuesday, Thursday,  
Saturday, Sunday 10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

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**ArtLens App** Wi-Fi network “ArtLens”



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**Museum Store** 216-707-2333

**Ingalls Library** Tuesday–Friday 10:00–  
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Nonrefundable service fees apply for  
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Members and guests \$6 all day.

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### Questions? Comments?

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**Exhibitions** What's now on view.



**Kerry James Marshall: Works on Paper** Reto Thuring and Emily Liebert introduce a new show of the world-renowned artist.



**William Morris** Cory Korkow examines the enduring appeal of this 19th-century designer.



**Archives Research** Luisa Lambri's architectural meditations draw upon a visit to the museum archives.



**June and Simon K. C. Li** A generous donation supports the conservation of Chinese painting.



**Nord Family Greenway** The new park opens up a new axis from the Fine Arts Garden.



**City Stages** Outdoor concerts at venues around Cleveland.



**Film** John Ewing introduces Winterbottom's *The Trip* trilogy and other summer selections.



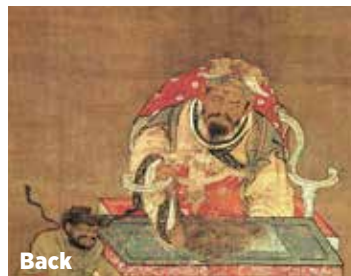
**Education** Talks, classes, and hands-on activities.



**ArtLens** Cleans up in numerous award categories.



**Philanthropy News** Supporter profiles, news, and event photos.



**New in the Galleries** A recent addition to the permanent displays.

## FROM THE DIRECTOR

Dear Members,

After months of preparation, on July 7 we open *Yayoi Kusama: Infinity Mirrors*, which has drawn sellout crowds throughout its North American tour. If you have already procured your member tickets, we look forward to seeing you on the dates you have reserved; if you have not, there may be a few tickets available on a weekly basis. Please remember to allow some extra time for parking, as the exhibition will bring a lot of traffic.

The inaugural FRONT triennial, with contemporary art events and installations around the city, officially opens in mid-July, but several of the related exhibitions at the museum are open already. One of the CMA's six FRONT installations is an exhibition of works on paper by Kerry James Marshall, on view in the James and Hanna Bartlett Prints and Drawings Gallery. The show, described on pages 6 and 7, is built around a monumental woodcut in 12 panels that depicts the exterior and interior of an urban apartment building in which several men casually interact. The year that Marshall completed the work, he said he wanted “to show that representations of African Americans can be incredibly mundane, that they can be ordinary and they don't have to be event-filled or anxiety-laden or about political activism.”

Note also on pages 16 and 17 that we have expanded our City Stages program of outdoor concerts to include a broader selection of venues, including the just-completed Nord Family Greenway. See David Brichford's overhead photograph on pages 14 and 15 (thanks to our neighbors across the street at Judson Manor for providing access to their well-situated rooftop) to get a sense of this gracious new greenspace.

Finally, I encourage you to read the profile that begins on page 12 describing the creation of the June and Simon K. C. Li Center for Chinese Painting Conservation, which illuminates how these dedicated supporters have helped enable the museum to carry out its important worldwide mission.

Sincerely,

William M. Griswold  
Director



GREGORY M. DONLEY

## EXHIBITIONS

### Yayoi Kusama: Infinity Mirrors

Jul 7–Sep 30, Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery. This exhibition spans the range of Kusama's output, from her groundbreaking paintings and performances of the 1960s to recent work. Visitors have the unprecedented opportunity to experience seven of Kusama's captivating *Infinity Mirror Rooms*, an unforgettable sensory journey through the mind and legacy of one of the world's most significant artists.

Organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

### HIRSHHORN

Smithsonian

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**Kusama's Self-Obliteration** Jul 3–Sep 30, Video Project Room (224B). Directed by Jud Yalkut. Made in 1967, this film reflects the social and political mood of the time. Kusama is seen painting dots on landscapes, animals, and her body.

**Danny Lyon: The Destruction of Lower Manhattan** Through Oct 7, Mark Schwartz and Bettina Katz Photography Gallery (230). In 1966–67 Lyon photographed the brutal process of urban renewal that leveled several neighborhoods in Lower Manhattan, including one of the city's oldest. More than 50 photographs from the museum's collection document and eulogize the historic structures and the workers demolishing them.

**Brick Crew on the West Side. Bricks Are Salvaged and Sold as Antique Brick for Use in New Homes** 1966–67. Danny Lyon (American, b. 1942). Gelatin silver print; 23.5 x 29.9 cm. The Cleveland Museum of Art, Gift of George Stephanopoulos, 2012.432. © Danny Lyon / Magnum Photos

**William Morris: Designing an Earthly Paradise** Through Nov 25, Arlene M. and Arthur S. Holden Textile Gallery (234). Vibrantly patterned woven, printed, and embroidered textiles join the museum's collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement.

Presenting sponsors: Emma and Cathy Lincoln

**FRONT International: Cleveland Triennial for Contemporary Art** Jul 14–Sep 30

## FRONT

**Kerry James Marshall: Works on Paper** Through Oct 21, James and Hanna Bartlett Prints and Drawings Gallery (101). Over the past 35 years, Marshall has created groundbreaking and widely acclaimed work that gives visibility to narratives centered on African American identities. This exhibition brings together woodcuts and drawings that emphasize his ongoing investigations of private and public space.

**Marlon de Azambuja and Luisa Lambri** Through Dec 30, gallery 218. Continuing her investigation of spaces designed by eminent male architects, Lambri has created a suite of photographs depicting architectural elements of the museum's 1971 Breuer building. For *Brutalismo—Cleveland*, Azambuja celebrates the rich legacy of brutalist architecture in Cleveland and northeast Ohio using materials gathered in and around the city.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art. Made possible with support by the Kelvin and Eleanor Smith Foundation and the Andy Warhol Foundation for the Visual Arts

Marlon de Azambuja is a FRONT artist-in-residence.

The Madison Residencies are made possible with support from Cleveland Foundation's Creative Fusion program.

**Allen Ruppersberg: Then and Now** Jul 1–Dec 2, Pollock Focus Gallery (010). Ruppersberg pays homage to his hometown in photographs taken from the vantage point of billboards across Cleveland.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

**Alex Jovanovich** Jul 14–Sep 30, Ingalls Library. Jovanovich exhibits one drawing and three 35mm slideshows of appropriated text fragments that explore the concept of Faustian bargains—deals with the devil for personal gain—in response to the state of the nation. He balances the nostalgic quality of vintage projectors with computer-generated images.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

**Agnieszka Kurant: "End of Signature"** Jul 14–Sep 30, east wing facade. In her *End of Signature* series, Kurant uses crowdsourcing and data-transformation technology to merge individual signatures to create representations of communities, social movements, or groups supporting a common cause. Having collected signatures from CMA employees and trustees, she aggregated them into a single inscription using software that she developed with a computer programmer.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Made possible with support by the Andy Warhol Foundation for the Visual Arts



### Sculptural Materials

Marlon de Azambuja created a site-specific installation in the east wing glass box using construction materials gathered in the Cleveland area.

# Kerry James Marshall

One decision after another



## EXHIBITION

### Kerry James Marshall: Works on Paper

Through October 21

James and Hanna Bartlett  
Prints and Drawings  
Gallery (101)

### FRONT International: Cleveland Triennial for Contemporary Art

July 14–September 30

www.frontart.org  
@FRONTtriennial  
#FRONTart2018

The Cleveland Museum of Art is proud to be a Presenting Partner of FRONT International: *An American City*. This exhibition is part of FRONT International, a regionwide exhibition consisting of artist commissions, performances, films, and public programs that examine the ever-changing and politically urgent conditions of an American city.

Investigating the way things come to be what they are—and visualizing how they might be something different—lies at the heart of *Kerry James Marshall: Works on Paper*. Comprising 12 four-by-eight-foot panels, the large-scale woodcut anchoring the show exemplifies what Marshall has characterized as his counter-archive. “All my life I’ve been expected to acknowledge the power and beauty of pictures made by white artists that have only white people in them,” he once explained. “I think it’s only reasonable to ask other people to do the same vis-à-vis paintings that have only black figures in them. That is part of the counter-archive that I’m seeking to establish in my work.”<sup>1</sup> Marshall went on to make a subtle qualification to the notion of a counter-archive: “In fact . . . my work is not an argument *against* anything; it is an argument *for* something else.”<sup>2</sup>

Unfolding in a cinematic progression from left to right, the woodcut takes us from a bird’s-eye view of a suburban grid, past the facade of a building adorned with a window box of flowers, and into an apartment where we encounter a group of six Black men casually socializing in a pink-walled living room. From the scattered empty plates, it appears they have consumed a meal. One man serves

another a cup of coffee, a play on the gender roles that typically appear in such a scene. By the seventh panel, we begin to travel down a pink corridor, peeking into a tidy bedroom along the way.

This scene is notably plain in nature and quiet in tenor, which is central to its function as a counter-archive. The year Marshall completed the work, he noted that in contrast to images that present

**Reto Thüring**  
Curator of  
Contemporary Art

**Emily Liebert**  
Associate Curator  
of Contemporary Art

African American men “as somehow threatening, somehow violent, somehow irresponsible, somehow nihilistic and alienated,” he wanted “to show that representations of African Americans can be incredibly mundane, that they can be ordinary and they don’t have to be event-filled or anxiety-laden or about political activism. They can just be a picture. Period.”<sup>3</sup> By emphasizing the mundane over the remarkable, Marshall creates a picture with which his viewers are likely familiar and into which they can easily project themselves. This invitation is reiterated in the work’s size and the scale of the imagery, which relates to that of a human body and thus allows for a physical correspondence between the viewer and the figures.

Complementing the woodcut, a selection of drawings spanning Marshall’s career reveal his reliance on techniques associated with old master

**Untitled** 1999. Kerry James Marshall (American, b. 1955). Woodcut, 12 panels; each 251.6 x 130.3 cm. Collection of the Orlando Museum of Art, Purchased with funds provided by the Acquisition Trust. Photo: Howard Agriesti. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York

traditions, even as his art questions many of the ideals that those traditions support. A series of close-up studies of hands directly relates to the tradition of anatomical studies through which artists since the Renaissance have attempted to develop a lifelike depiction of the human figure and to refine certain gestures and poses. The two versions of *Untitled (Study for Sofa Girl)* (2014) show Marshall developing a composition by experimenting with different line types and textures and by adjusting the placement of his subject’s limbs as she reclines. Across the iterations of *Untitled (Stono Drawing)* (2012), Marshall varies his handling of light and shadow—the classical chiaroscuro technique—in relation to the tonalities of the figures’ skin. An architectural schematic reveals his meticulousness in mapping spatial perspective—another age-old strategy associated with classical representation—to frame the elements in the composition.

Paintings, Marshall has asserted, “don’t just happen . . . you are making one decision after another, trying to get at something you think is important.”<sup>4</sup> Through his paintings, Marshall has become one of the most acclaimed and influential artists of his generation, offering alternative narratives to the ones he studied in art history survey books. These drawings reveal his process of dissecting, analyzing, and mastering that history in order to redirect it.

In conjunction with *Kerry James Marshall: Works on Paper*, a selection of works from Marshall’s ongoing comic book series *Rythm Mastr* (1999) are on view at the downtown branch of the Cleveland Public Library. In these prints, he animates the history and mythology represented by traditional African sculpture, developing an array of black protagonists. This presentation was designed in part as recognition of the role that public libraries played in Marshall’s early formation as an artist. 🏠

1. Dieter Roelstraete, “An Argument for Something Else: Dieter Roelstraete in Conversation with Kerry James Marshall, Chicago, 2012,” in *Kerry James Marshall: Painting and Other Stuff*, exh. cat., ed. Nav Haq (Antwerp: Ludion, 2014), 28.

2. Ibid.

3. Sue Scott, *Kerry James Marshall: A Narrative of Everyday*, Currents 6, exh. brochure (Orlando, FL: Orlando Museum of Art, 1998–99), n.p. More recently, Marshall has noted that he avoids rendering African American subjects playing jazz or sports

because such images “reinforce the feeling that black people are best when they are the most entertaining. I want to undercut that.” See “Kerry James Marshall in Conversation with Angela Choon,” in *Kerry James Marshall: Look See*, exh. cat. (New York: David Zwirner Books, 2015), 100.

4. Tracy Zwick, “Storytelling: An Interview with Kerry James Marshall,” *Art in America*, August 29, 2013, www.artinamericamagazine.com/news-features/interviews/storytelling-an-interview-with-kerry-james-marshall.

# Not That Kind of Victorian

William Morris's iconic Arts and Crafts style is more popular than ever



IMAGE COURTESY OF STYLE LIBRARY

**Persistent Pattern** A modern iteration in blue and cream of *Daisy*, the first wallpaper produced by Morris & Co.

## EXHIBITION

### William Morris: Designing an Earthly Paradise

Through November 25  
Arlene M. and Arthur S.  
Holden Textile Gallery  
(234)

William Morris celebrated the thrushes in the garden of his country home, Kelmscott Manor, by designing the now iconic pattern *Strawberry Thief*. He could never have imagined that the design would be in use 135 years later on items as varied as Dr. Martens combat boots and tea cozies. Designed in 1883, *Strawberry Thief* remains one of many Morris patterns that have been in production for more than a century, countering the stereotype of Victorian design as old-fashioned and irrelevant. William Morris (1834–1896) is unique among 19th-century English designers for weathering the inevitable backlash of successive generations; today his patterns are available in a bewildering array of forms inconceivable even to the visionary designer himself. Contemporary, minimalist style may seem at odds with the pattern-on-pattern aesthetic associated with Morris, but it is sympathetic to his motto “Have nothing in your houses that you do not know to be useful, or believe to be beautiful.”

When the design firm that Morris formed in 1861 closed in 1940, its archives were purchased by the British interior design firm Arthur Sanderson & Sons.

Morris wallpaper and textiles continue to be produced under the UK company Style Library, which provided the wallpaper *Fruit* featured in the current exhibition *William Morris: Designing an Earthly Paradise*. In addition to the traditional colorways, Morris designs are available through Style Library in new shades that appeal to modern design sensibilities. For example, a room featured on the company's website is hung with a simplified version of *Daisy*. Registered in 1864, *Daisy* was the second wallpaper Morris designed and the first produced. The blue-and-cream pattern illustrated here is a color option that would not have existed in the design firm's original inventory. Re-creating a sense of the densely patterned Morris aesthetic, the pillows on the bed read *Love Is Enough*, the title of a play written by Morris proclaiming the significance of love over wealth or power.

An ardent Socialist, Morris struggled with the fact that goods produced from the finest materials by justly paid workers in a healthy environment meant that the objects were too expensive for the average consumer. He would likely have been disturbed by the glut of cheaply made items now bearing his

**Cory Korkow**  
Associate Curator  
of European Paintings  
and Sculpture,  
1500–1800

**Floral Punk** Instagrammed image of former CMA curatorial fellow Victoria Hepburn's *Strawberry Thief* Dr. Martens

designs. Artist David Mabb created the *Morris Kitsch Archive*, which documents 520 examples of Morris patterns found on mass-produced objects, including a baby's changing mat, a hammer, and a dog's T-shirt. After seeing a pair of Wellington boots printed with Morris's *Daisy* pattern in the gift shop at the Victoria & Albert Museum in London, he was prompted to explore his simultaneous feelings of magnetism and revulsion. Mabb reproduced images of these goods for the 2009 exhibition *Have nothing in your houses that you do not know to be useful, or believe to be beautiful* at Leo Kamen Gallery in Toronto. While the ubiquity of Morris patterns in the 21st century represents a commercialization that would have troubled the Victorian crusader for sustainability and workers' rights, it also testifies to the timelessness of his fundamental design principles and the beauty of his color harmonies.

Even as Morris patterns are found on trash cans and notebook covers, high-end designers continue to be attracted to his noble convictions that one should intimately understand the materials and process before embarking on a design and that only the



finest materials should be used in order to ensure longevity. Inspired by Morris's passionate, holistic approach, Jonathan Anderson, designer for the Spanish luxury brand Loewe, used iconic Morris & Co. patterns for its Fall 2017 collection. “I liked this idea of hybridizing Morris with the punk movement in Britain,” the designer said at the time. “When he started doing what he did, it was progressive. . . . He changed how we looked, the way in which we lived.” This capsule collection offered pieces meant to function together as modern camouflage, an effect immediately apparent in a store window in Madrid filled with objects emblazoned with *Strawberry Thief*. With items ranging from a \$490 key chain to

a \$3,250 handbag, the Loewe goods actually have much in common with Morris's original price points, if not his product types. Anderson joins designers such as Dries van Noten, Mary Katrantzou, and Tory Burch who see in Morris's attention to craftsmanship the antidote to fast fashion. Generations after Morris, anxieties about mass production persist, and his designs appeal to consumers at opposite ends of the kitsch/couture spectrum. 🏠

1. Merrell Hambleton, “For a New Capsule Collection, Loewe Looks Back,” *T: The New York Times Style Magazine*, October 9, 2017, [www.nytimes.com/2017/10/09/t-magazine/fashion/loewe-william-morris.html](http://www.nytimes.com/2017/10/09/t-magazine/fashion/loewe-william-morris.html).

### Shopping in Madrid

Display window featuring *Strawberry Thief* from the luxury brand Loewe's fall 2017 collection



IMAGE COURTESY OF LAVIUCOM



HOWARD AGRESTI

EXHIBITION

# Building Images

**A meditation on the Breuer building**

For *An American City*, the inaugural edition of FRONT International: Cleveland Triennial for Contemporary Art, the CMA invited Italian artist Luisa Lambri to produce a site-specific work at the museum. The result was a series of photographs of the Marcel Breuer building, designed by the influential architect, which opened as an education wing in 1971.

Lambri states that she is not an architectural photographer. Although her photographs focus on buildings designed by modernist architects of the past century, the resulting work is not an image of a building, but rather a meditation on moving through a built environment. In her photographs, Lambri invites the viewer to enter a space as she does, feeling both its emotional and physical weight. Buildings are not shown in their entirety; instead, the artist draws the viewer's eye to minute details—a wall of closets or light streaming through a window—that create abstract compositions of a moment in time.

**Matthew Gengler**  
Head, Access Services,  
Ingalls Library

As part of her practice, Lambri researches the buildings she photographs. While perusing the CMA archives, she selected photographs of the Breuer building to create a display in the Ingalls Library that complements her exhibition in the east wing glass box gallery. The archival photographs were initially made to document the completed building, but the artist considers these *as-built* photographs works of art in and of themselves. “They do document the construction process from beginning to end and offer precious insights into it and that moment in history,” she says, “but they are also very sophisticated, beautiful, and often abstract images.”

The photographs on view in the library also afford a rare opportunity to view the original design of the Breuer building. In many ways, the museum's renovation completed in 2013 softened the building's brutalist architecture. Lambri seeks to make the viewer see it differently. 🏠

## EXHIBITION

**Marlon de Azambuja and  
Luisa Lambri**

Through December 30

Betty T. and David M.  
Schneider Gallery (218)

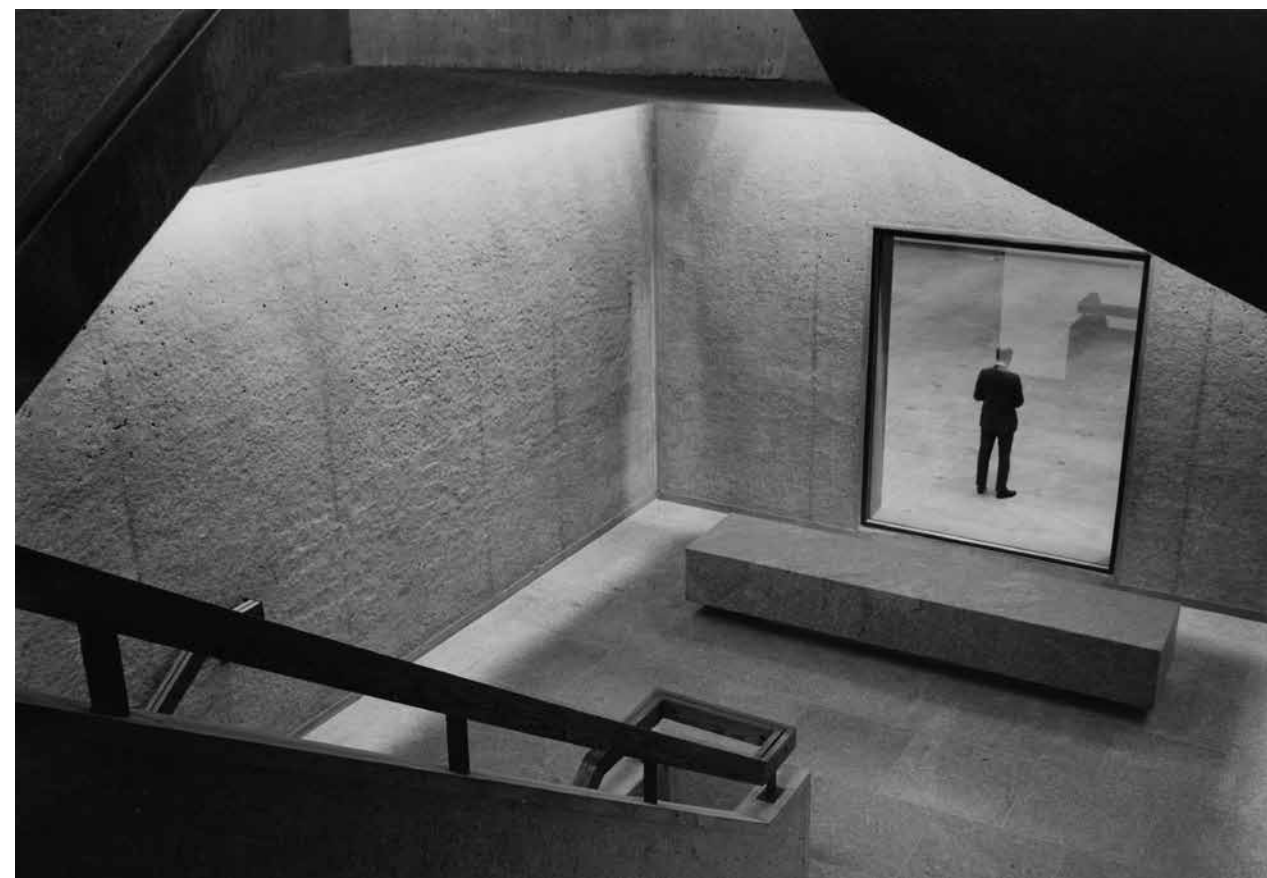
This exhibition is part of FRONT  
International.

RIGHT

**Concrete Images** This photograph made soon after the Breuer wing opened emphasizes the material qualities and geometry of the construction. Courtesy CMA archives

LEFT

**Building Elements** Installation view in the east wing glass box of sculpture by Marlon de Azambuja and photographs by Luisa Lambri



# June and Simon K. C. Li

Preserving the art of conservation



With the establishment of the June and Simon K. C. Li Center for Chinese Painting Conservation, the Cleveland Museum of Art becomes a leader among US museums to advance the field. The center is made possible by a transformative \$1.5 million gift from June and Simon K. C. Li, a philanthropic California couple with a passion for Chinese history, culture, and art, as well as a deep appreciation for conservation techniques. Their gift, made through a Schwab Charitable donor-advised fund, matches an equally significant \$1.5 million endowment-challenge grant from the Andrew W. Mellon Foundation.

The June and Simon K. C. Li Center for Chinese Painting Conservation fills an ever-present void in the United States to care for these centuries-old, fragile masterworks painted on silk or paper. Responding to the urgent shortage of master conservators with the knowledge and skill to preserve these paintings, the Mellon Foundation grant establishes a dedicated endowment fund to support a new generation of conservators.

Serving as a national training ground for conservators, the center ensures the preservation of Chinese painting masterpieces at the CMA, which has one of the most distinguished Chinese art collections in the West, spanning more than 5,000 years and representing the highest level of artistic accomplishment. “We are pleased to join the Mellon Foundation in establishing the Center for Chinese Painting Conservation,” June says. “We choose to support projects that will preserve and promote the knowledge of Chinese culture and art.”

This is not the first time that the CMA has been the beneficiary of June and Simon’s generosity. In 2015 they sponsored both the hefty 500-page collection catalogue *Silent Poetry: Chinese Paintings from the Collection of the Cleveland Museum of Art* and the derivative focus exhibition *Silent Poetry: Masterworks of Chinese Painting*.

Life experiences have helped shape the couple’s philanthropic choices. June is a respected art historian and retired curator who has spent her career researching, acquiring, and presenting China’s artistic traditions. She was born and raised in Hong Kong and studied art history, East Asian studies, and Chinese art history at the University of

Toronto and University of Pennsylvania. After a long career in higher education and museums, she retired in 2014 as the founding curator of the Garden of Flowing Fragrance at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, a position she held for a decade. The Chinese garden is one of the largest outside China.

Simon was born in London but spent a portion of his childhood in Hong Kong. He had a highly distinguished 42-year career in journalism, the last 23 with the *Los Angeles Times*, where he was an assistant business editor, the foreign editor, and an assistant managing editor. In 2010 Simon, now retired, was honored by his alma mater, Columbia University, with an Alumni Medal for Distinguished Service.

“When I came to the United States to study, I realized that many Americans had limited knowledge about Asia,” Simon remembers. “In fact,

there were many misconceptions because of the Vietnamese conflict. At the *Philadelphia Inquirer*, where I had my first US job as a journalist, I was committed to helping society understand a larger global perspective on life.” That commitment continued in Los Angeles. “With China’s growth and its importance in the world economy,” he says, “it seems more relevant than ever to promote and understand Chinese culture.”

**Julie Evans**  
Donor and Member  
Communications  
Manager

Simon and June agree that Cleveland’s world-class collection of Chinese art persuaded them to fund the center. “Being a former curator of Chinese art, I understand the importance of the Chinese painting collection in Cleveland,” June says. “The center will have an impact on preserving the collection and will maintain the tradition of Chinese painting conservation, not just in Cleveland but at other institutions.” 🏠



## The Nord Family Greenway

This photograph from late May shows the Nord Family Greenway as the finishing touches and final plantings were under way to complete the grand promenade that unifies Case Western Reserve University's east and west campuses and the Fine Arts Garden in front of the museum.





# City Stages

The street music festival goes citywide



SCOTT SHAW

**Tom Welsh**  
Director of Performing Arts, Music, and Film

The museum's popular summer concerts return in expanded form! The city's premier global music series now reaches into five neighborhoods throughout the city. In partnership with FRONT International, the expanded City Stages series features the very best in global music, in neighborhoods where Clevelanders can discover the art and artists of FRONT in nearby exhibitions and installations. Summertime fun that is free to all!

**FRONT Public Opening Celebration with Jupiter & Okwess** Sat/Jul 14, Uptown in University Circle. From Kinshasa, Jupiter Bonkodji and his band bring traditional Congolese rhythms into a contemporary African music inhabited simultaneously by the fighting instinct of Fela Kuti and the moralistic fiber of Jean de La Fontaine.

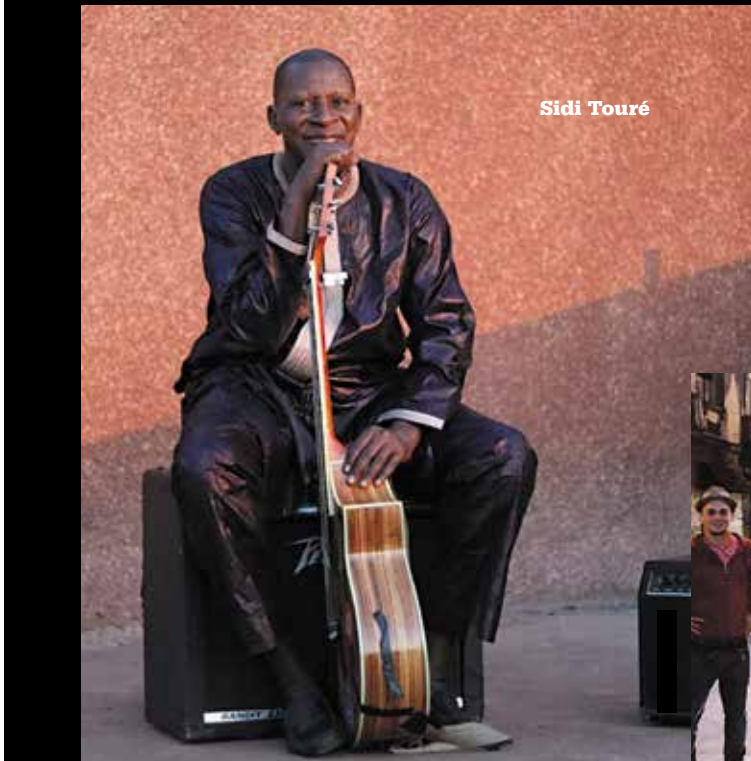
**Sidi Touré** Wed/Jul 18, Transformer Station, West 29th Street & Church Avenue, Ohio City. A highly acclaimed practitioner of Songhai music whose band features the most exciting new faces on the Malian music scene, Touré makes music driven by the energy and groove of the rhythms—a danceable, dynamic, trance music overflowing with joy and carried by the beauty of Sidi's voice.

**Orquesta el Macabeo** Wed/Jul 25, Transformer Station, West 29th Street & Church Avenue, Ohio City. One of the great sensations of the current Puerto Rican salsa scene, Orquesta el Macabeo recovers the island's salsa tradition to update it with new ideas and the energy of its 11 musicians. Their plan: revindicate the true heavy, heavy sound of the "salsa gorda."

**Cheick Hamala Diabate** Wed/Aug 15, Downtown, Mall B. Diabate is a West African historian in the Griot tradition who at an early age mastered the ngoni, a stringed lute and ancestor to the banjo. He later learned to play guitar from his uncle, legendary Super Rail Band guitarist Djelimady Tounkara. Diabate fuses the traditions of his ancestors with the more electric sounds he has absorbed over a decade living in the US.

**M.A.K.U. Soundsystem** Wed/Aug 29, PNC Glenville Arts Campus, East 105th & Wade Park. Juxtaposing the traditional percussion of their Colombian homeland with drums, electric bass, guitar, and vocals, NYC-based M.A.K.U. Soundsystem creates an explosive performance filled with unshakable grooves.

**Gili Yalo** Fri/Sep 7, Nord Family Greenway in front of the Cleveland Museum of Art. Combining Ethiopian roots music with a modern touch of jazz and soul, Tel Aviv-based Gili Yalo incorporates traditional sound into the music of right now. Yalo's family was part of the migration of Ethiopian Jews fleeing famine in Sudan for Israel—and in the course of this exhausting and emotional journey, the music encouraged Gili and his family to keep on moving.



Sidi Touré



Jupiter & Okwess



Orquesta el Macabeo



Cheick Hamala Diabate

**PHOTO CREDITS**  
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M.A.K.U. Soundsystem



Gili Yalo



Performing arts supported by





## Michael Winterbottom's *The Trip* Triptych

The largely improvised 2010 BBC series *The Trip*, directed by Michael Winterbottom, features six half-hour episodes in which British comic actors Steve Coogan and Rob Brydon go on a road trip and restaurant tour through northern England for the *Observer*. The two men play fictionalized versions of themselves: longtime friends and occasional rivals who flirt with the same women, argue over trivialities, and engage in dueling impressions of famous movie stars such as Michael Caine and Al Pacino. Coogan's character is an insecure, egotistical actor trying to manage both his tenuous film career and floundering love life. The laid-back Brydon is a happily married family man with a more modest TV celebrity, and Coogan's perfect foil.

**John Ewing**  
Curator of Film

Viewers were delighted, so the BBC produced *The Trip to Italy* in 2014 and *The Trip to Spain* in 2017. Winterbottom condensed each three-hour TV series into an acclaimed feature film, and we show all three in July and August. Now even stay-at-home Ohioans can escape to Europe this summer, if only for a few hours.

Shown in Morley Lecture Hall. Each program \$10, CMA members \$7.



**The Trip** Sun/Jul 22, 1:30. Fri/Jul 27, 6:45. With Steve Coogan and Rob Brydon. British actor and comedian Steve Coogan is hired by the *Observer* to travel around northern England to review restaurants. When his gourmet girlfriend bows out, Coogan asks fellow comic Rob Brydon to accompany him, with deliciously funny results. (UK, 2010, 112 min.)

**The Trip to Italy** Tue/Aug 7, 1:45. Fri/Aug 10, 6:45. Four years after their first gastronomic odyssey, Coogan and Brydon reunite for

a grand foodie tour of Italy, exchanging barbs and impressions when not feeding their faces. (UK, 2014, 108 min.)

**The Trip to Spain** Tue/Aug 21, 1:45. Fri/Aug 24, 6:45. Aging frenemies Coogan and Brydon embark on a culinary tour of the Iberian Peninsula, riffing on show business, love, marriage, family, and mortality between bites of delectable dishes. (UK, 2017, 108 min.)

**"The Trip" Triptych** Funny foodies

## Other Films

Unless noted, all films shown in Morley Lecture Hall and admission \$10, CMA members \$7.

**Leaning into the Wind: Andy Goldsworthy** Sun/Jul 1, 1:30. Tue/Jul 3, 1:45. Directed by Thomas Riedelsheimer. The director of the groundbreaking 2001 documentary *Rivers and Tides: Andy Goldsworthy Working with Time* reunites with the Scottish environmental sculptor to survey some of his latest projects. (UK/Germany, 2017, subtitles, 93 min.)

**The Young Karl Marx** Fri/Jul 6, 6:45. Sun/Jul 8, 1:30. Directed by Raoul Peck. With August Diehl and Vicky Krieps. The new film from the director of *I Am Not Your Negro* is a historical drama that looks at the early years of Karl Marx and Friedrich Engels. Cleveland theatrical premiere. (France/Belgium/Germany, 2017, subtitles, 118 min.)

**Outside In** Tue/Jul 10, 1:45. Fri/Jul 13, 7:00. Directed by Lynn Shelton. With Edie Falco and Jay Duplass. This acclaimed new indie drama tells of a just-released 38-year-old convict who reconnects with the unhappily married high school teacher who lobbied more than anyone for his release. Cleveland theatrical premiere. (USA, 2017, 109 min.)

**My Letter to the World** Sun/Jul 15, 1:30. Tue/Jul 17, 1:45. Directed by Solon Papadopoulos. This documentary on the great American poet Emily Dickinson was filmed in her hometown of Amherst, Massachusetts, and includes excerpts from the recent

biopic *A Quiet Passion*, starring Cynthia Nixon, who also narrates this film. (UK/USA, 2017, 80 min.)

**MILOŠ FORMAN, 1932-2018 Firemen's Ball** Fri/Jul 20, 7:00. Directed by Miloš Forman. The Oscar-winning director of *One Flew over the Cuckoo's Nest* and *Amadeus* concocts a sharp and funny satire on petty bureaucracy. Forman's final feature made in his native Czechoslovakia, it chronicles a provincial firemen's ball that goes horribly awry. (Czechoslovakia, 1967, subtitles, 73 min.) *Special admission \$11; CMA members \$8.*

**FILMMAKER IN PERSON ON 7/24 Manry at Sea: In the Wake of a Dream** Tue/Jul 24, 1:45. Sun/Aug 5, 1:30. Directed by Steve Wystrach. This recent Cleveland International Film Festival hit tells the incredible true story of Robert Manry, a *Plain Dealer* copyeditor who in 1965 sailed solo across the Atlantic in his 13½-foot sloop *Tinkerbelle*. Filmmaker Steve Wystrach appears in person on Tuesday. (USA, 2018, 93 min.) Gartner Auditorium. *Special admission on 7/24: \$12, CMA members \$9.*

**Back to Burgundy** Sun/Jul 29, 1:30. Tue/Jul 31, 1:45. Directed by Cédric Klapisch. In this new movie from the director of *L'Auberge Espagnole*, three somewhat estranged French siblings reunite at the family vineyard when their winemaker father falls ill. Cleveland theatrical premiere. (France, 2017, subtitles, 113 min.)



**Rose Hobart** Found footage

**Mantra: Sounds into Silence** Fri/Aug 3, 7:00. Directed by Georgia Wyss, Wari Om. This new documentary looks at the world of chanting and Kirtan call-and-response music, which practitioners claim can bring inner peace and healing. Cleveland theatrical premiere. (Various countries, 2017, 85 min.)

**Mama Africa: Miriam Makeba** Sun/Aug 12, 1:30. Tue/Aug 14, 1:45. Directed by Mika Kaurismäki. South African singer Miriam Makeba (1932-2008) helped introduce African music to the West, despite having been exiled from her own country. This documentary surveys her five-decade career as a performer, goodwill ambassador, and civil rights activist. (Various countries, 2011, subtitles, 90 min.)

**Five Seasons: The Gardens of Piet Oudolf** Fri/Aug 17, 7:00. Directed by Thomas Piper. This new documentary reveals how revolutionary landscape designer Piet Oudolf (New York City's High Line, Chicago's Lurie Garden in Millennium Park) upends conventional notions of nature, public space, and beauty itself. (USA, 2017, 75 min.)

**ERMANNO OLMI, 1931-2018 Il Posto (The Job)** Sun/Aug 19, 1:30. Directed by Ermanno Olmi. This gentle classic focuses on a poor, shy, small-town boy who moves to Milan to take a meager job in a big company. Falling for a coworker, he tries to remain upbeat despite his lack of privilege and a future of almost certain

anonymity. From the director of *The Tree of Wooden Clogs*. (Italy, 1961, subtitles, b&w, 90 min.) *Screening co-sponsored by the United Labor Agency and North Shore Federation of Labor. Special admission \$11; CMA members and card-carrying union members \$8.*

**Gauguin: Voyage to Tahiti** Sun/Aug 26, 1:30. Tue/Aug 28, 1:45. Directed by Edouard Deluc. With Vincent Cassel. Fed up with "civilized" life in drab 1891 Paris, Paul Gauguin abandons his family and travels alone to exotic Polynesia. Cleveland premiere. (France, 2017, subtitles, 102 min.)

**Rose Hobart and Other Joseph Cornell Short Films** Fri/Aug 31, 7:00. Directed by Joseph Cornell. This program contains seven experimental short films by the celebrated assemblage artist who was perhaps Yayoi Kusama's closest American friend in New York City. Program includes Cornell's seminal found-footage masterpiece *Rose Hobart*, as well as *The Aviary*, *Centuries of June*, *Angel*, *Fable for Fountains*, *Nymphlight*, and *Children's Party*. (USA, 1937-57, b&w/color, 82 min.) All films © 1995 The Museum of Modern Art and shown courtesy MoMA. *Special thanks to the Voyager Foundation.*



**Back to Burgundy** Family vines



### Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

**Guided Tours** 1:00 and 2:00 daily, Jul 8–Sep 29. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit [cma.org](http://cma.org) for topics.

**Kusama Connections Tours** 2:00, Tue, Wed, and Sun, Jul 10–Sep 30. Join a CMA-trained volunteer docent for special themed tours that explore the permanent collection galleries to see highlights related to *Yayoi Kusama: Infinity Mirrors*. Visit [cma.org](http://cma.org) for updates. Tours limited to 30. Admission to the Kusama exhibition is not included.

**Curator Talk: Allen Ruppersberg and Kerry James Marshall** Wed/Jul 25, Fri/Aug 10, and Wed/Sep 19, 12:00–1:00. Experience the work of two groundbreaking artists in curator-led tours of FRONT exhibitions *Allen Ruppersberg: Then and Now* and *Kerry James Marshall: Works on Paper*. Conceptual artist Allen Ruppersberg pays homage to his hometown in photographs taken from the vantage point of billboards across Cleveland—from the roadways along Lake Erie and the steelyards to the mouth of the Cuyahoga River. Installed in steel-framed light boxes, these works serve as a reminder of the city's industrial history. Kerry James Marshall's work gives visibility to narratives centered on African American identities. See a monumental 12-panel woodcut print and an array of drawings that emphasize his ongoing investigation of public and private space.

**Art in the Afternoon** First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5582.

**Save the Date!** Thu–Fri/Sep 27–28. Inspired by Rodin's *Thinker*, the museum hosts interdisciplinary conversations about how we interpret impermanence and what it means to our communities through works of art. Keynote address by artist Jim Hodges on Thursday. Three panels of scholars, artists, conservators, and curators, as well as a series of concurrent gallery workshops, on Friday. Registration opens August 1.

ABOVE  
Installation view of **Dots Obsession—Love Transformed into Dots** (2007) at the Hirshhorn Museum and Sculpture Garden, 2017. Yayoi Kusama (Japanese, b. 1929). Mixed-media installation. Courtesy of Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; David Zwirner, New York. © Yayoi Kusama. Photo by Cathy Carver



DAVID BRICHFORD

## 2018 ArtLens Awards

**Technically speaking, we're totally geeked** Jane Alexander  
Chief Information/  
Digital Officer

Since its completion in September 2017, ArtLens Gallery has reinvented the museum experience for visitors of all ages, promoting active engagement and personal discovery. The space is an unprecedented integration of art and immersive technology, but it also represents true interdepartmental collaboration. Because of this endeavor, the CMA has received national and international attention, earning the museum recognition as one of the most technologically advanced in the world. In the past year, the CMA has won the following awards:

**Communication Arts Interactive/Environmental/Art/Design Award of Excellence:**  
*ArtLens Exhibition*

**Museums and the Web**  
*Winner, Groundbreaking: ArtLens Gallery*  
*Winner, Exhibition Media or Experience (In-Gallery Interactive): Gaze Tracker*

**The Best of Heritage Awards**  
given to 42 state-of-the-art projects from across the world  
*ArtLens Studio*

**American Alliance of Museums Media Technology MUSE Awards**  
*Silver: Interactive Kiosks, Gaze Tracker*

**Digital Signage Expo APEX Awards Arts, Entertainment & Recreation**  
*Silver: ArtLens Exhibition*

**Council for Smaller Enterprises Ohio Technology: Best of Tech Awards**  
*Finalist, Best Use of Technology for Social Good: ArtLens Gallery*

**Smart Business Cleveland Technology Awards**  
*Honoree: CMA's Digital Innovation and Technology Services Department*

ArtLens is made possible with generous support of the Maltz Family Foundation, Beverly Stadler Harris Estate, PNC, and the Char and Chuck Fowler Family Foundation.



HOWARD AGRIESTI

### Join In

**Art Cart** Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2468.

**Art and Literature Club** Wed/Jul 11 and 18, 1:30, classroom E. *China Dolls* by Lisa See. Participants purchase book on their own. \$35, CMA members \$30. Register online at [engage.clevelandart.org](http://engage.clevelandart.org) or through the ticket center.

**Meditation in the Galleries** Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; preregistration required.

**Walking Meditation** Second Sat, 1:00, meet at the information desk in the atrium. Enjoy a guided meditation session led by experienced practitioners among works of art and nature. All are welcome; no prior experience with meditation required. \$5; preregistration required.

**Studio Go** The CMA's mobile art studio, Studio Go, delivers hands-on art experiences to neighborhoods across northeast Ohio. People of all ages can participate in art making and art exploration activities that spark curiosity and create deeper connections to the museum's world-renowned collection. Studio Go visits large-scale community events. For more information or to inquire about scheduling a visit, email [studiogo@clevelandart.org](mailto:studiogo@clevelandart.org).



SCOTT SHAW

## For Teachers

**Art to Go** See and touch amazing works of art from the museum's distinctive Education Art Collection at your site. Call 216-707-2468 or visit [cma.org](http://cma.org).

**Distance Learning** Subsidies may be available. Visit [cma.org/learn](http://cma.org/learn) or contact Diane Cizek (216-707-2468 or [dcizek@clevelandart.org](mailto:dcizek@clevelandart.org)).

**Early Childhood Educator Workshops** One Sat per quarter, 10:00–1:00. Explore how to use art as a valuable teaching tool while meeting early learning standards in all content areas; developed for pre-K through first grade educators, but all are welcome. Workshops are Ohio-approved; visit [cma.org](http://cma.org) for information on Step Up to Quality credit. For details, contact Molly Phillips (216-707-1797 or [mphillips@clevelandart.org](mailto:mphillips@clevelandart.org)). Sign up for the series or individual workshops. Register at 216-421-7350. \$25 per workshop.

Jul 21 *Art in the Classroom*

Oct 13 *The Art of Storytelling*

Jan 26 *Experiments with Art*

Apr 6 *How Artists See the World*

**Professional Development Comes to You!** The Connie Towson Ford Teaching Innovation Lab offers custom-designed professional development sessions. Explore ways that the CMA can support curriculum across all subject areas and grade levels. For more information, contact Hajnal Eppley (216-707-6811 or [heppley@clevelandart.org](mailto:heppley@clevelandart.org)). To register for workshops, call 216-421-7350.

**Transportation** Subsidies are available for qualifying schools. For more information, visit [cma.org/learn](http://cma.org/learn) or contact Diane Cizek (216-707-2468 or [dcizek@clevelandart.org](mailto:dcizek@clevelandart.org)).

**Norbert Koehn** This photo was printed in the last issue without attribution: shown here is sculptor Norbert Koehn at work as part of the museum's centennial celebration in summer 2016.

## Stroller Tours

**Stroller Tours** Second and third Wed of every month, 10:30–11:30, meet at the information desk in the atrium. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents or caregivers and their pre-toddler age (18 months and younger) children. Tours limited to 10 pairs. \$5; register through the ticket center.

Jul 11 and 18 *Sculpture in the CMA*

Aug 8 and 15 *Pattern*

Sep 12 and 19 *Reflection*

## Art Stories

Mark your calendars: new day and time!

Every Sat, 11:00–11:30. Read, look, and play with us! Join us for this weekly story time that combines children's books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 6 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center.

## Play Day at CMA

**Polka-Dot Picnic** Sun/Jul 22, 11:00–4:00. What better way to celebrate summer than with a pattern-filled picnic? Expect art making, music, and games. Also enjoy a reading and book signing by Ellen Weinstein, award-winning illustrator of *Yayoi Kusama: From Here to Infinity!* Copies at the Museum Store.

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GREGORY M. DONLEY

## You Ask, We Answer

We consulted with staff in the museum's collections management and conservation departments to answer a visitor's question about installing artworks:

"What do you use to hang paintings on the wall? All those gold frames must be heavy." Art handler and installation specialist Barry Austin provides insight:

How a painting is installed depends as much on the object as it does the wall. Unlike the walls in a house, walls in a gallery are reinforced to support the additional weight of artworks. Paintings are hung using hardware attached to the wall with a corresponding piece that safely locks the object into place. In some circumstances, unique solutions must be devised. An object like Anselm Kiefer's painting *Lot's Wife*, which the artist created using lead sheeting, is quite heavy. A special system of brackets keeps this nearly one-ton painting hanging on the wall, as if weightless.

The answer also lies in the museum's conservation lab. Master gilder Dave Piurek reveals the mystery behind gold frames:

Gilding is the process by which gold leaf is adhered to a surface. The type of gilding partially depends on the material being gilded. When gilding a wooden frame with animal glue gesso and clay bole, the technique of water gilding is often used. After brushing water onto the surface, we apply the gold leaf with a gilder's tip. The gold is malleable, so the amount used is rather small. When dry, the gold can be left matte or burnished to a mirror-like sheen. The term *gold leaf* is somewhat of a misnomer. About ten thousand sheets of 0.1 micron (0.00004 in.) gold leaf equal the thickness of a single plant leaf; for this reason, working with the material requires exceptional delicacy. The result is a frame that appears to be made of gold.

If you have a question about the museum's collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit [cma.org/ask](http://cma.org/ask). You ask, we answer.

**Matthew Gengler**

Head, Access Services,  
Ingalls Library

## My Very First Art Class

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Adult/child pair \$80, CMA family members \$72.

Four Fri/Jul 6–27, 10:00–10:45 (ages 1½–2½)

Four Fri/Jul 6–27, 11:15–12:00 (ages 2½–4½)

Four Fri/Sep 7–28, 10:00–10:45 (ages 1½–2½)

Four Fri/Sep 7–28, 11:15–12:00 (ages 2½–4½)

**NEW** Four Sat/Sep 8–29, 10:00–10:45 (ages 2–4)

Four Fri/Oct 5–26, 10:00–10:45 (ages 1½–2½)

Four Fri/Oct 5–26, 11:15–12:00 (ages 2½–4½)

**NEW** Four Sat/Oct 6–27, 10:00–10:45 (ages 2–4)

## Studio Classes for Children and Teens

**FALL SESSION**  
Eight Sat/Sep 8–Oct 27, 10:00–12:00 or 1:30–3:30

Studio classes for young artists ages 4–18 combine studio time with gallery visits. Want to take a class at the same time as your child? Check out Studio Classes for Adults on Fridays and Saturdays.

Studio classes are offered for ages 4–5, 6–7, 8–10, and 11–13, as well as teens. Visit [cma.org/learn/kids-and-families/classes-children-teens](http://cma.org/learn/kids-and-families/classes-children-teens).

**NEW IN OCTOBER!**

Try a four-week mini-session on Friday evenings, ages 8–10 and 11–13.

Four Fri/Oct 5–26, 6:30–8:00

## Studio Classes for Adults

**FALL SESSION**

Eight-week classes offered Tue–Fri, 10:00–12:00, and Tue–Thu, 1:30–3:30, beginning the week of Sep 9 and ending the week of Oct 21.

**NEW!** Saturday classes held at the same time as our Studio Classes for Children and Teens.

Eight Sat/Sep 8–Oct 27, 10:00–12:00 or 1:30–3:00

**NEW** in October!

Try a four-week mini-session on Friday evenings.

Four Fri/Oct 5–26, 6:30–8:00

**NEW** Wednesday Night Workshops!

Not ready to commit to eight weeks, or even four? Sign up for one workshop or choose the whole series. Oct 10, Oct 24, Nov 14, and Nov 28, 6:00–8:30. Visit [cma.org/learn/adults/adult-studios](http://cma.org/learn/adults/adult-studios).

For September classes, member registration begins July 2; nonmembers July 16. For October, members August 1; nonmembers August 15.

## Open Studio

Every Sun, 1:00–4:00, classrooms. Join us for drop-in art making for all ages in our Make Space. Everyone is encouraged to imagine, experiment, and create. July's theme is *Wonder*; we're inspired by our collection and the natural world, and we "wonder" what inspires you. In August, our focus is on *Pattern*; we're interested in anything that repeats, from polka dots to plaid. No Open Studio July 22; instead, join us for Play Day at CMA: Polka-Dot Picnic.

## Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, visit [cma.org](http://cma.org).

**Art Crew** Characters based on objects in the museum's permanent collection visit your site. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Chalk Festival** Sat and Sun/Sep 15 and 16, 11:00–5:00. Enjoy chalk artists and free entertainment at the 29th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, \$20 each; small square and 12-color box of chalk, \$10 each. Drop-in registration. Groups are requested to preregister. For more information, call 216-707-2483 or email [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Chalk Making and Street Painting** Learn to make chalk using an old world recipe with new world materials, along with professional techniques for masking, stenciling, shading, and enlarging a picture (fee). Fee includes materials and reserves chalk and a square for the festival.

Family chalk workshop (all ages): Sun/Aug 26, 2:00–4:30, and Mon/Sep 10, 2:00–4:30 (single workshops)

Advanced chalk workshop series (teens/adults): Wed/Aug 22, 29, and Sep 5, 12, time TBD

For more information, call 216-707-2483 or email [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org)

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HOWARD AGRESTI

## Supporting Yayoi Kusama: Infinity Mirrors

An important priority of the Cleveland Museum of Art's strategic plan, *Making Art Matter*, is to advance the museum's stature as a premier venue and partner in presenting major international loan exhibitions. Such programs are possible only through the generosity of our friends, and the CMA is grateful for their support. This summer's blockbuster exhibition *Yayoi Kusama: Infinity Mirrors* provides us the opportunity to recognize several special friends whose philanthropic leadership makes this project possible.



HOWARD AGRESTI

**Richard and Michelle Jeschelnic**

### Richard and Michelle Jeschelnic: Connected to Cleveland through Family and Art

Richard and Michelle Jeschelnic met in Houston, married in Cleveland, and spent the next decade living in cities around the world. In the end, they decided to come home to northeast Ohio, where Rich's large and welcoming family lives.

"When we were ready to settle down and have kids, we had a choice of Shanghai, Paris, or Cleveland," says Michelle, a CMA trustee. "We chose Cleveland and we are happy we did." She frequently travels to Shanghai and Paris as the president of Greater China for Fives, an industrial-engineering group based in France. In 2014 Michelle was decorated by President François Hollande with the Chevalier de Légion d'Honneur, the highest French order of merit.

Richard, former president and chief executive officer of Bronx International, led the sale of the business in 2010. Now he is engaged with many local institutions, including as a trustee of Hathaway Brown.



**Stewart and Donna Kohl**

HOWARD AGRESTI

Generous donors and enthusiastic backers of the Cleveland Museum of Art, the Jeschelnic's sponsored *Painting the Modern Garden: Monet to Matisse* in 2016 and *Albert Oehlen: Woods near Oehle* in 2017. This year they lend significant support to the CMA as presenting sponsors of *Yayoi Kusama: Infinity Mirrors*. The couple was excited to learn that the exhibition was coming to Cleveland. "The museum excels at hosting the highest-quality exhibitions," Michelle says. "We're proud to support the show."

The couple has loaned from its private collection *Where the Lights in My Heart Go*, one of the seven *Infinity Mirror* rooms in the exhibition. Exclusive to Cleveland, the installation is a highly polished stainless steel room punctured with small holes that create a subtle night sky effect. Michelle is drawn to its meditative quality. "When you walk into the room," she says, "you immediately feel a connection with the universe."

### Donna and Stewart Kohl: Inspiring Artists through Philanthropy

Donna Kohl says she has always been "dotty for dots." As a child, she loved everything round, from bubbles and marbles to spotted Dalmatians and the moon. Yayoi Kusama's work, including her signature dot motif, resonated with Donna from the moment she became aware of Kusama's art many years ago.

As supporting sponsors of *Yayoi Kusama: Infinity Mirrors*, Donna and her husband, Stewart, are helping to



JOHN ABBOTT

**Steven Kestner**

bring the artist's work to Cleveland. The longtime CMA benefactors are recognized with the Donna and Stewart Kohl Sculpture Garden on the museum's east lawn. "The CMA is a civic gem," Stewart says. "It helps to define our city and region as world class, and it provides a remarkable, free venue for our community to learn, explore, grow, and feel in new ways."

"Supporting major works of art is bound to inspire future generations of new artists," Donna adds, "and that's most satisfying to us."

### BakerHostetler: A Legacy of Support

BakerHostetler and the CMA have a special relationship that dates back to the beginning of both organizations. Former mayor of Cleveland Newton D. Baker, one of the founders of BakerHostetler, was involved in plans for the museum's establishment in 1913. Today the law firm is among the CMA's most generous benefactors and a supporting sponsor of *Yayoi Kusama: Infinity Mirrors*.

"From the firm's earliest days, we have been deeply involved with organizations that make the city a richer and more vibrant place to live and work," says Steven Kestner, chairman of BakerHostetler. "Our philanthropic support is as diverse as the people who make up our firm, which translates into a wide range of interests and activities. Our involvement extends deep into neighborhood development, health care, education, the arts, and beyond."

### John P. Murphy Foundation: Transforming Greater Cleveland

The John P. Murphy Foundation was established in 1960 by attorney and businessman John P. Murphy and his wife, Gladys. Today this forward-thinking foundation is a philanthropic force and a major source of funding for cultural, educational, and community initiatives that improve the quality of life in Greater Cleveland. To date, the foundation has distributed nearly \$57 million in grants to organizations throughout northeast Ohio.

"The John P. Murphy Foundation has played a vital role in many groundbreaking projects and is a trendsetter with a strong vision for the arts," says Nancy McCann, president, treasurer, and trustee of the foundation. "We're deeply honored to support *Yayoi Kusama: Infinity Mirrors* at the Cleveland Museum of Art, one of five US venues for this internationally significant exhibition."



COURTESY NANCY MCCANN

**Nancy McCann**



ROBERT MULLER

## Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

- Mr. and Mrs. William F. Calfee
- Mrs. Rebecca Carmi and Mr. Irad Carmi
- Leigh Carter
- Mr. and Mrs. Homer D. W. Chisholm
- Dr. John and Helen Collis
- Sarah S. and Alexander M. Cutler
- Dr. and Mrs. Lloyd H. Ellis Jr.
- Rita Montlack and Howard J. Freedman
- JoAnn and Robert Glick

## Patty Starr: Celebrating Life through Philanthropy

Patty is a "star" on stilts. In 2008, just 19 months after a debilitating bicycle accident left her with a broken hip, several metal pins, and a walker for support, Patty Starr entertained crowds as a stilt walker at Parade the Circle. She was a newcomer to the art and athleticism of stilt walking, but she was hooked from the start. This past June, she performed for the 11th consecutive year at the outdoor festival. "It's my day to celebrate the fact that I can walk and a reminder to enjoy life every day," says Patty, executive director of the nonprofit Health Action Council.

To ensure that future generations enjoy the same art and pageantry, Patty made a legacy gift to the museum in support of Parade the Circle. "Art improves our minds, our bodies, and our spirits," she says. "That's why it's important that programs like this continue."



HOWARD AGRESTI

## Art, Music, and the Museum

Arts education and socializing go hand in hand at member and donor events. This past March, members of the CMA's Legacy Society and the Cleveland Orchestra's Heritage Society enjoyed the lecture "Severance Hall: The Inside Story" for their first biannual joint program. In April, members of the Print Club attended a talk by associate curator of European art Cory Korkow followed by an exhibition viewing of *William Morris: Designing an Earthly Paradise*. Later that month, family and friends gathered at the CMA for the dedication of the Carolyn and Jack Lampl Jr. Family Recital Hall. Jack was a trustee for more than 20 years, and Carolyn was an honorary trustee and active member of the Legacy Society.



Jack Lampl III with Carolyn, Rebecca, and Josh Lampl



Legacy Society member Susan Murphy



Diane Strachan, director of philanthropy; and Legacy Society member Elaine Gross



Legacy Society members Nancy and Dieter Huth with Susan Murphy

### Where There's a Will

Creating a will is one of the most significant ways to support the people and causes you love. We've partnered with FreeWill to provide a free, easy way to write your legally valid will today.

The service is free—no strings attached. We simply hope you consider leaving a gift to the

CMA. Your generosity will help to create transformational experiences through art for future generations. For more information, visit [cma.org/freewill](http://cma.org/freewill) or contact Diane Strachan, director of philanthropy, at 216-707-2585 or [dstrachan@clevelandart.org](mailto:dstrachan@clevelandart.org).



Associate curator of European art Cory Korkow leads Print Club members on a tour of *William Morris*.



Cory Korkow and Print Club member Neal Rains admire Morris's publications.

## GALLERY GAME

Many artists have depicted dogs. There are numerous examples in our collection. Some dogs are easy to find, but others are hiding. See if you can discover them all.

Check your answers at the information desk in the Ames Family Atrium.

### THE DOG DAYS OF SUMMER



Dyane Hronek Hanslik Manager of Studio Programs  
Vessela Kouzova Graphic Designer

## New in the Galleries



**Seven Jeweled Mountain** late 1700s–early 1800s. Korea, Joseon dynasty (1392–1910). Ten-panel folding screen; ink and slight color on textile; painting only: 120.8 x 368 cm. Lent by the Honorable Joseph P. Carroll and Prof. Roberta L. Carroll, MD, 13.2018

**COVER**  
**Untitled** (detail), 1999.  
Kerry James Marshall  
(American, b. 1955).  
Woodcut, 12 panels; each  
251.6 x 130.3 cm. Collec-  
tion of the Orlando  
Museum of Art, Purchased  
with funds provided by  
the Acquisition Trust.  
Photo: Howard Agriesti.  
© Kerry James Marshall.  
Courtesy of the artist and  
Jack Shainman Gallery,  
New York



**The Fourth King of Hell** late 1300s. Korea, Goryeo dynasty (936–1392). Hanging scroll; ink, color, and gold on silk; overall: 136.2 x 58.9 cm. Lent by the Honorable Joseph P. Carroll and Prof. Roberta L. Carroll, MD, 14.2018

Seven Jeweled Mountain is located in Hamgyong Province, North Korea. The area's geologic peculiarities, often interpreted as conveying great spiritual power, have attracted many Buddhist pilgrims and tourists. Since the 1500s, upper-class Koreans have also vacationed there, and some have commissioned paintings to commemorate their visits. Paintings such as this screen illustrate specific sites known for their awe-inspiring features. Ancient volcanic eruptions left their marks on this mountain through phallic-shaped pillars (second panel), a large slanted boulder (fourth panel), a flat-topped steep-sided peak (fifth panel), and a slope coated with rugged molten rocks (eighth panel). Featuring a spectacular panoramic view and topographical details, this ten-panel folding screen is a prime example of a 19th-century version of the Korean "true-view" landscape painting tradition, which began to flourish a century earlier.

As the concept of salvation grew in emphasis in East Asian Buddhist schools, the gruesome depiction of various hells assumed an important role: to promote Buddhist ethical codes. In the Buddhist version of inferno, the ten kings of hell determine sinners' punishment. Originally part of a set of ten, this hanging scroll depicts the fourth king of hell. Accompanied by his secretary, the bulging-eyed king is seated at center, overseeing the implementation of his verdict. At the bottom, sinners suffer in a giant pool of boiling water, constantly pierced by the burning spears of hell's guard. Scholars speculate that southern Song ready-made Buddhist paintings produced in professional ateliers in the Chinese port city of Ningbo (northeast Zhejiang Province) are a prototype for this Korean scroll's charismatic, grotesque realism.